... SHARE A BEAT OF THE IMAGINATION WITH ME

Scenario for a documentary film

At the heart of the proposed scenario lies the idea of uniting all the cultural events dedicated to the U.N. Year of Peace which will be taking place in Moscow from September 26 to November 10: the exhibition "Creative Artists for Peace"; public inter-active events in the pedestrian mall on Old Arbat Street, and in front of the giant video screen on Kalinin Prospect; gala concerts at the Olympic Sports Centre; into a single series of joint activities which would involve a significant proportion of Moscow's population, then the entire nation, and finally, inter-acting with a mass audience abroad by means of "live" space bridges.

LIFE, THEY SAY, IS A PARTICULAR FORM OF MATTER IN MOTION

(A stream of people with a flaming torch rushes out into Manege Square next to the Kremlin, which is teeming with people. It moves quickly from the Historical Museum to the Central Exhibition Hall).

THERE IS, FOR EXAMPLE, MATTER SUCH AS THIS:

(Well-known creative artists and members of the diplomatic corps watch as the flame moves towards them).

OR -- SUCH AS THIS:

(The Eternal Flame at the Kremlin Wall and the flaming torch are brought together in one sequence).

THESE ARE FORMS SUCH AS THESE:

(A grey-haired runner passes the torch to a young man, who hands it to a young woman, who, in turn, passes it to two adolescents).

OR SUCH AS THIS:

(A giant videoscreen on Kalinin Prospect shows the ceremony of the presentation of the Peace Torch to the heads of state brought to Moscow by the first planetary relay race -- the First Earth Run -- to the people thronging the streets below).

THE MAIN THING IS MOVEMENT! THE SPIRIT OF CHANCE ...

(The Muscovites wish the runners who have brought the Peace Torch to their city a happy journey. The runners will race across 60 countries in 85 days).

(The Peace Torch, lit on the 16th of September in front of the U.N. Building in New York will be delivered to Moscow on September 24. On September 26 the participants in the first Earth Run will start from the Luzhniki Sports Stadium with an escort of Soviet runners. They will stop at the Manege for the opening ceremony of the Exhibition, and then take the torch to the site where a ceremonial fire bowl will be lit from its flame. The flame will burn until the end of the First Earth Run on December 11. Since Central TV will be covering the entire ceremony, it would seem appropriate to include only a short segment of the relay race near the Central Exhibition Hall).

Posters, programmes, brochures, invitation tickets in people's hands, a moving electronic tickertape, video screens and voices resounding everywhere -- all this leaves no doubt that we are attending the formal opening of the "Creative Artists for Peace" exhibition.

WHAT INCREDIBLE DIVERSITY -- A FEAST FOR THE EYES INDEED

(All the existing creative unions in the land and the emerging Union of Designers have contributed to the creation of

the Exhibition sponsored by the Ministry of Culture of the USSR)

The rhythm set by the Relay Race does not slate in the enormous, spacious Manege exhibition hall: the film-makers having moved the filming of nearly a dozen motion pictures from Moscow film studios to the Central Exhibition Hall begin interacting with the audience; the artists then take over the initiative -- here you can seen them preparing prints using a printing press and then signing them on the spot, while others record scenes of human contact, giving away the "instant" drawings to their "models". The architects have created a real cafe in the centre of a huge model of a city square where you can have a glass of juice and take part in a discussion on the subject of the "ideal" dwelling; the designers have created their own cafe, where an electronic menu is served in addition to the ordinary one. Children have begun building their own little town: they are sawing boards and nailing them together, painting, working on lighting, and sewing things on a sewing machine. (They will complete it by the closing day of the Exhibition, in 45 days after receiving several children's delegations from different countries, visiting the exhibition and getting them involved in the creative process).

People with serious expressions look down at this beehive of activity from framed canvases -- warriors of bygone battles or from the planet's hot spots -- and the realisation of the absurdity of war overomes the visitor with the shock of the obvious ...

(The Central Exhibition Hall will amaze the public with the expansiveness that will unfold before their eyes. All the

partitions will have been removed. The exhibits of the creative unions give the impression of being in an enormous artistic studi um-workshop, inspiring not only the urge to examine the display, but to ask questions, share impressions and, finally, get down to actually creating something yourself. This is exactly what the organisers of the Exhibition have programmed in advance.

As already mentioned, the film-makers will initiate dynamic interaction with the public. The film crews of the Mosfilm Studios, Gorky Studio, Soyuzmultfilm (Animated Cartoons) will set up their equipment and will actually conduct live shoots in front of the audience.

Cartoon film makers will find their fans and drew them into close interaction. The magic of the most popular of the arts will help create a new communication style, which will be taken up and developed by the rest of the creative unions).

Late evening. The Exhibition Hall is empty. A group of prominent creative artists (a writer, an actor, a poet, a film-director, and a musician) have gathered at a stand where assorted equipment is displayed: a personal computer, VCRs, screens, telephones, etc. English and Russian can be heard. Trim, rather distant staffers of the Academy of Sciences explain to the creative artists how the new channel of communications works, making it possible to transfer an image by ordinary telephone line with the aid of a computer.

A new communication session begins. On the screens there appear the frozen images of speakers, one after another slowly filling out the screen. Gradually the audience livens up, tension melts away, because the images sent from "the other side" are

faces we all know well -- Ray Bradbury, Paul Newman, Jane Fonda.. In California (that's where the link is, with the Teleport in the city of San Francisco) a new day begins.

(Staff members of the Institute of Applied Automated Systems of the Committee for Science and Technology of the USSR and the Academy of Sciences of the USSR at the request of the Ministry of Culture have agreed to help serve the "electronic cafe" together with the architects, designers and film-makers. A variety of communication sessions will be included in the "menu" of the cafe: Tair Salakhov will want to communicate with Arno D. Autrive, President of the Salon des arts in Paris, N. Ponomaryov -- with R. Somville (Belgium), Elem Klimov -- with the American director Coppola, while the All-Union Theatrical Society, which on its day of the exhibition will make public the correspondence between Tairov and Eugene O'Neil, has booked a communication session with the Eugene O'Neil Centre in New London, Conn., where a play by the Soviet playwright Rustam Ibragimbekov is being produced and the author has been invited to supervise the rehearses. No doubt he will have much to share with the audience in Moscow. Other creative unions have also made their particular orders that have been put on the Menu, so that there will be sufficient material for more than one exciting episode for the film.

A deserted Kalinin Prospect. The same sequences are slowly unfolding on the giant videoscreen brightly flaming in the night. Within the multi-storey building that houses the Soviet Union's first home-produced videoscreen crews of experts and technicians are busy with preparations for the first experiment,

in their experience, in conducting a new type of "bridge".

From the explanations given by the Academy of Sciences personnel (who are preparing leading cultural personalities for a real-time, "live" communication session with their counterparts in California) a well-known Soviet comedian makes the unexpected conclusion that with the new channel of communication at his command, the man with a gift to make people laugh can now compete with those who have power to intimidate ... In fact, this will provide one of the subjects of discussion between Soviet cultural personalities and their counterparts in other countries.

... A string of children told to go into "Nowhere" by a dying scientist from a planet incenerated by a nuclear war is moving from one videoscreen to another. The final episode from the film "Letters of a Dead Man" by the Soviet director Konstantin Lopushansky is watched by groups of Soviet and American children standing together on the "city square" of the Exhibition in the Manege.

Rolan Bykov, made up as the main character in the film, appears among the children to lead their moving single file across the stage of the Exhibition, and the two streams of children -- one on the videoscreens and the other -- in real life blend together. One of them on the "beyond" side of reality, the other -- still on "this" side ... Roland Bykov will address the audience to discuss the main theme -- the sense of fathership lost by those grown-up men who are still developing new types of mass annihilation, overkill weapons, thereby dehumanising themselves to become "soulless" robots, automatons.

What should we do to make those sophisticated egg-heads who are responsible for the creation of mind-boggling "Space-Age technology"; see real opportunities for its alternative, constructive employment and have the courage to do so.

The giant videoscreen on Kalinin Prospect has been "tested" during live TV broadcasts of the "12th Floor" programme but its potential, and, most importantly, its future development as a unique communicator still remains to be appreciated or even fully understood.

Thus, our documentary will show for the first time how such a videoscreen can bring together on its surface seemingly unconnected events (and their participants) occurring at opposite ends of the globe.

The Moscow City Party Committee has discussed and approved a special memorandum calling for the setting up of similar videoscreens at all the pedestrian malls in Moscow, and later other major Soviet cities.

An interview with Boris Yeltsin, Non-voting Member of the Politbureau of the CC CPSU, First Secretary of the Moscow Party Committee, follows.

The electronic videoscreen on Kalinin Prospect draws people in the arts into hitherto unprecedented forms of communication with the crowd in the street that is acquiring a voice of its own. Documentary episodes of the action unfolding on Kalinin Prospect and the pedestrian mall on Old Arbat are shown to the accompaniment of the sound track of a "brain storming", whose participants, unseen to us, are putting together the script of the carnival:

- SHALL WE DRESS MILITIAMEN AS BUFFOONS?

- OR AS PIRATES PERHAPS?

- NO, PEOPLE MIGHT GET THE WRONG IDEA...

- OR, PERHAPS, AS REVOLUTIONARY SAILORS?..

- SHALL WE APPROACH THE SCREEN ON STILTS AND ASK THAT MERCILESS QUESTION OF OUR CULTURAL PERSONALITIES?

- WHY DON'T WE INVITE TURKMENIANS IN TRADITIONAL COSTUME, AND LET THEM DISTRIBUTE SUGAR MELONS AND LET THEM DANCE?

- WHY DON'T WE SET A WANDERING BAND LOOSE?

- HOW ABOUT SETTING UP A MOCK-UP OF THE IDEAL YOUTH HOUSING COMPLEX RIGHT ON KALININ PROSPECT?..

FROM TIME TO TIME WE "SUDDENLY" NOTICE THAT PART OF THIS STREAM OF DISCUSSION HAS ACTUALLY BECOME A REALITY: A YOUNG TURKMEN IN TRADITIONAL DRESS IS INDEED CUTTING UP HIS SUGAR MELONS AND HANDING THEM OUT TO PASSERSBY; ... And this attraction has apparently also been devised by someone -- lying on the pavement is a flat escalator which is slowly moving; one by one one by one people in the crowd step onto it and "glide" towards the screen; a videocamera at the end of the escalator transmits the image to the videoscreen to enable people in the crowd to see what is happening and everyone in the crowd can see for the first time in his life as he moves in on himself blown up to larger-than-life proportions ...

The Electronic Cafe is full up all the time and those who could not find a free table follow the proceedings by watching the bank of 32 TV monitors set up outside the cafe and showing both video tapes of previous communication sessions and live transmissions from the "Electronic Cafe" and ... themselves.

Sometime in the latter half of October Chengiz Aitmatov and his guests, leading cultural personalities from other countries, will visit the Exhibition. The staff of the Electronic Cafe will connect them with those who were unable to attend the meeting at Aitmatov's home (a film director from Italy, an actress from Sweden and others). During the communication session they will discuss the proposed Appeal of leading cultural personalities the draft of which Aitmatov and his foreign guests had worked out during their meeting on Lake Issykkul.

The spirit of the Exhibition which has generated great excitement in the news media, the expectation of the emergence of qualitatively new initiatives combine to give us hope that the draft Appeal of leading cultural personalities who have taken part in communication sessions from the Exhibition grounds will contain something more than familiar humanistic generalities and florid rhetoric on the theme of world peace and the harmony of nations and will give a reminder of the rapidly approaching end of the XXth century which will coincide with the dawn of the third millennium. The cultural leaders might consider approaching the General Staffs of the unfriendly armies with a concrete proposal. The Appeal will note, among other things, that the Army, like the Church, is better aware than other social institutions of the importance of RITUAL and FORM for creating and maintaining the spirit of unity among large human contingents. The world's military-industrial complex now has at its command the essential "core technology" for creating qualitatively new channels for direct communication between the peoples of different coun-

tries. If we liken the warhead of a nuclear missile to a giant videoscreen, and the launch vehicle to a communications satellite it does not take an undue stretch of the imagination to realise that the mating of nuclear warheads with launch vehicles can potentially result in billions of casualties, while communication between giant videoscreens via communication satellites can bring together in friendship billions of viewers in different countries.In this situation the question of what they should show the multi-million audiences will confront creative artists everywhere.

In as much as the maintenance of national security in the nuclear age has lost much of the meaning it has traditionally had over the centuries since the establishment of standing armies, its participation in global experiments, alongside people in the arts, will lend the Army a higher profile and prestige in the eyes of the present and succeeding young generations. In this situation the poetic hypothesis whereby no Army is stronger than the idea whose time has come, takes on a different connotation, namely, that the idea whose time has come, because of the Army's support, wins the hearts and minds of the masses to become a material force.

Aware of the complexity of the world situation today the leading cultural personalities have invited the nations of the world to come together on New Year's Eve, December 31, 1986, for the first ever Global Town Meeting. The logistics of the communications back-up for the Meeting will take all the ingenuity and dedicated efforts of engineers and technicians who will have to set up and maintain a global network of hook-ups between dozens

of sites across the world where large electronic video-screens are available, or will be set up, to organise the transport facilities and lighting equipment required (the Global Town Meeting will occur simultaneously across all the time zones) and make other arrangements. The people in the arts feel certain that the tax-payers will not mind if the contribution of the Army to such a global experiment is dubbed "extraordinary joint exercises of ex-friendly armies" and the expenses involved are credited to the military budgets of the nuclear powers. Needless to say if such an appeal wins the support of the people in the arts everywhere and is made public private TV companies and government-run TV networks, will want to carry live transmissions of the planned events without waiting for the response of the military. But since the film crew made available by Moscow's Central Documentary Film Studios to cover the exhibition's activities cannot afford to wait until the General Staffs detail a special Control Group and quarter it in Geneva, and since the cultural personalities will begin work on the scenario of the final 24 hours of the U.N. Year of Peace (that will coincide with the last 24 hours of the Soviet moratorium on nuclear weapons testing) the film crew will go ahead and start shooting using already available material. And since the available material at the Exhibition takes the form of leading cultural personalities engaged in active communication among themselves and with mammoth audiences in other countries who will be in "distant proximity" thanks to the use of space bridge and photophone technology we might name some of them. The Soviet viewers will instantly recognise them in the documentary film. They are:

At the centre of the football pitch of the Olympic Sports Centre is a green island, 15 metres across, surrounded by water. The island is the heart of a clockwork whose minute hand sweeps across a dial the size of the entire sports stadium. The hand indicates the time left to the expiry of the Soviet moratorium on nuclear weapons testing.

On the green island a group of young people have set up the courtyard of an ideal "Youth Housing Complex", one of the major social inventions of recent years in the Soviet Union.

The mock-up of the "ideal" dwelling whose image blown up to match the proportions of the giant sports centre will emerge right before our eyes at the Exhibition in the course of a "brain storming" session involving architects, designers and their fans as they discuss how on New Year's Eve night the outgoing U.N. Year of Peace could best be "docked" with the incoming U.N. Year of Shelter ...

Not long ago the first national conference of the builders of the youth housing complexes completed its work in the city of Sverdlovsk. From this major national platform representatives of the new social movement led by Yevgeny Korolev who is credited with the authorship of this social invention using new channels of communication, can open up additional opportunities for reaching mass audiences in other countries for a dialogue with them.

One such dialogue is in fact planned for November 6 during a space-bridge between Moscow and San Francisco where a

delegation of Soviet schoolchildren and college students led by Academician A.P. Yershov of the Soviet Academy of Sciences will be visiting at the time. When Soviet and American teenagers by special permission of the mayor of San Francisco, Diana Feinstein, will start planting a Peace Garden in the city's Golden Gate Park they will be connected by the space bridge with the concert hall of the Olympic Sports Centre and with the Exhibition at the Manege here this day will be devoted to children's creativity. The videoscreen on Kalinin Prospect will enable a practically unlimited audience to participate in this exciting event.

A gala-concert at the Olympics Sports Centre is transmitted to the videoscreen on Kalinin Prospect and to the Exhibition site with the signal returning to the crowded sports hall at the Olympic Centre before being transmitted to viewers in the United States and Canada.

In one of his lectures Mikhail Romm said: "... A rapidly evolving art can undergo unexpected change to become something else"... We may be witnessing the emergence of a three-dimentional space-wide cinema which will enable the film director to address a global audience.

The man of the theatre, and the composer may see in this "global spectacle" the embryo of the mysteries of the future which will give dramatic visual expression to a new set of ideals of the people of the earth.

The cultural leaders involved in the rich tapestry of activities they themselves have helped weave, will perhaps remind themselves, and us, of something profoundly personal and this will

come as a natural "outpouring of the soul", as a confession ... As Dostoyevsky once put it: "... the return to real life, to the thick of life, to the masses, and not even by an effort of the will, not at all consciously, but in response to a terribly powerful, unconquerable feeling that all this is awfully good..." (F.M. Dostoyevsky, Thoughts on the Human Ideal). This prophecy of Dostoyevsky's explains why in today's world communication sessions between personalities, enjoying real prestige and authority, and vast audiences of their admirers can become the material object of culture along with books, paintings, music scores stage plays, performances, etc. This may well supply the missing link in the chain of global peace initiatives which will "forge together the links of the world soul and blend the humanity into one family of man" (V. Khlebnikov), something that leading cultural personalities over the centuries have dreamed of.

Thus by the combined efforts of distinguished members of the artistic community the idea of uniting all the cultural events in Moscow dedicated to the U.N. Year of Peace has come to fruition ...

It took just a few videoscreens to enable viewers around the world to watch groups of Soviet and American schoolchildren painting together on a vast panel a world without war nnd without fear they all dream of, how, overcoming distance, American children speak with their peers in Moscow; how a child prodigy, the 10-year old Polina Osetinskaya, plays Mozart on the piano to charge them with an inspiration that will last; how the First Earth Run relay race proceeds around the globe carrying the Peace Torch ...

The projected Global Town Meeting of the nations of the world is around the corner (what needs to be done is to build more giant videoscreens instead of more nuclear warheads). This will be the theme of the address to be made by David Gershon, the organiser of the First Earth Run, when the Peace Torch returns to the UN Headquarters building on December 11, the fortieth anniversary of UNISEF, the U.N. Children's Fund.

Our film ends with Tolstoy's profound observation to the effect that: "All ideas that have momentous implications are usually simple. The whole point of my humble idea is that if evil-minded people band together to constitute a force then surely honest people should obviously do the same thing. It is that simple."

Joseph Goldin

Joseph Goldin

Moscow, September 1986